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ABSTRACT

The advanced band of the Vermilion Parish School System is a selective organization comprised of school instrumental students who have successfully completed all phases of the beginning and intermediate band programs. It functions largely as a performing group for varied school and community activities. This guide describes the advanced band program. Information is included on the scheduling of full band, small ensembles, and individual solo experiences; suggested materials--technique books, march books, concert books, and ensemble books; and suggestions on the administration of the band programs (including publicity, personnel records, band library, awards, student officers, and finance); marching band and concert band (with rehearsal planning suggestions), and information on selectional rehearsals. A short bibliography is included. Related documents are SO 006 546-548. (Author/OPH)

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Curriculum Guide for Advanced Band

Vermilion Parish School Board
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ELEMENTARY AND SECONDARY EDUCATION ACT
TITLE III
A COMPREHENSIVE PROJECT FOR IMPROVEMENT IN LEARNING

Curriculum Guide for Advanced Band

Under the Direction
of

W. Gayre Bazar
Music Supervisor

Issued by

Vermilion Parish School Board
Abbeville, Louisiana
Dr. Joseph C. Kite, Superintendent

1970

ADVANCED BAND

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FOREWORD

Over the years the Vermilion Parish Public Schools have had a successful music program, but while the whole pace of life around us is being changed beyond recognition, we cannot stand still. As we look to the future, we can be sure of one thing--change will be the pervasive characteristic of our lives.

Our music curriculum and instructional program must be flexible and resilient enough to meet the test of change and new developments as they occur in the field of music education. Teachers and administrators must hold in constant review the existing program and make necessary changes and adaptations that will enable students to function effectively in our contemporary society.

This Curriculum Guide is the product of a cooperative effort involving teachers and administrative and supervisory personnel. I feel the Curriculum Committee under the direction of Mr. W. Gayre Bazar has done an excellent job of preparing this Guide, which should make it simpler and easier for teachers to complete more successfully the transition to modern techniques in music education.

This is a tentative Guide. Your active involvement and participation in the continuing development and strengthening of our music curriculum is encouraged. The Curriculum Committee will welcome suggestions and comments from teachers and parents throughout the school year. Revisions and modifications of the Guide will be made as required and/or deemed necessary.

Schools in this country have set the pattern for the world by making room for every child, but that objective is being superseded by another--quality education for every child. That is the objective for our schools--a system for all, dedicated to the pursuit of excellence.

I urge all teachers to work diligently in helping children achieve success with this program and, in so doing, help our school system achieve a higher standard of excellence.

Joseph C. Kite, Ph.D
Superintendent of Schools

Introduction

A study of public school music history points out difference of opinion among music educators concerning aims and objectives of the music program. It has been found that most successful music programs are those that provide a wide range of musical endeavors which offer the opportunity for every child to investigate the many and varied aspects and implications of music. It is important that objectives be clearly defined in each segment of the curriculum in order that the contribution of each activity be directed toward the total program.

Point of View

We as music educators believe that:

Music education gives young people the opportunity to find a richer life through music, to guide students into a better understanding of, and love for music, to teach the pupil through music. It emphasizes the values of human living. It assists in developing an integrated person who may take his rightful place in the world in which he lives. Music may be his career, his hobby, his recreation, or simply another experience in his life.

Music education offers activities and studies which tend to develop the social aspects of life. Group activities in music in elementary, junior and senior high schools offer some of the most effective ways of developing cooperation, discipline, personal initiative, individual responsibility, and fellowship.

Music education contributes to the health of the student through the development of correct posture, rhythmical deep breathing, voice hygiene and other social habits. It also contributes to the mental and emotional health which is known to respond to the stimulus of music.

Music education contributes to the development of good work habits. It demands and encourages self discipline.

Music education aids in developing wholesome ideals of conduct.

Music education contributes to the development of citizenship by helping to produce an integrated personality; by giving students an opportunity to experience the democratic way of life which music

groups demand; by teaching love of country, pride in achievements, knowledge of its history, dedication to its improvement, hope for its future, and neighborly regard for the people of other lands through their music.

Music education contributes to home life by encouraging the pupils to take their music to their homes.

Music education contributes to recreation and to the fun of living.

In discovering talent, music education aids the pupil in discovering himself.

Music education affords a foundation for vocational training for all pupils whose interest and aptitude warrant their preparation for a professional career in some phase of music.

Foreword

The advanced band is an organization comprised of selective school instrumental students who have successfully completed all phases of the beginning and intermediate band programs.

It is expected that this organization will function to a great extent as a performing group for varied school and community activities. Emphasis should be placed, however, upon the continued development of the individual student, thereby achieving the highest musical proficiency for the ensemble.

Section I

Objectives

1. To provide the best in musical performance and musical experience, thereby, developing an awareness of the aesthetic value of music.
2. To strive for perfection in individual playing habits, tone concepts, intonation, phrasing, rhythmic and note accuracy, precision and musical performance.
3. To provide opportunities for students to develop leadership abilities and assume responsibilities consistent with democratic concepts, which are important in everyday endeavors.
4. To provide an atmosphere which is conducive to enjoyment, and satisfaction in personal achievement.
5. To instill a sense of pride and purpose within each student toward the development of "esprit des corps".

6. To provide opportunities for service, thereby, bringing the school and community into closer relationship.

Section II

Scheduling

A well rounded, and effective advanced band program should provide for full band, small ensemble, and individual solo experience.

Full band should be scheduled, on a daily basis, for a minimum of three hundred minutes per week.

Time should be allocated in the daily schedule to provide for at least two sectional rehearsals per week for each student. Sectional rehearsals should include small ensemble and solo experiences.

In certain situations it may become necessary to provide time within the schedule for a training, or cadet band class. This ensemble experience should be directed toward, or made available for, those students who do not elect advanced band, or have not attained the level of musical proficiency necessary for admission into the advanced band.

Section III

Materials

I. Technique Books:

   a. 150 Original Exercises - Belwin

   b. Tipps for Band - Belwin

Section III (Cont'd)

c. 35 Famous Chorales - Kjos

d. Ensemble Drill - Schmitt

e. Instrument Method Books - Rubank

f. 24 Arban - Klose - Concone Studies - Belwin

g. Progressive Band Study - Belwin

h. First Division Band Method, Part Four - Belwin

i. Arban Method Book - Fischer

j. Advanced Fun With Fundamentals - Belwin

h. Klose Clarinet Method - Fischer

II. March Books:

a. Marches of Fame - Rubank

b. Pass in Review - Fischer

c. March Masters Folio - Rubank

d. Famous Fillmore Marches - Fischer

e. Sousa's Favorite Marches - Fischer

f. Selective March Materials

III. Concert Books

a. Program Highlights - Belwin

b. Selective Concert Materials

IV. Ensemble Books

a. Quartet Repetorie (for all instruments) - Rubank

b. Clarinet Choir Repetoire - Rubank

c. Concert Repetorie for Brass Sextet - Rubank

d. Program Repetoire for Brass Quartet - Rubank

e. Ensemble Repetoire for Woodwind Quintet - Rubank

Section III (Cont'd)

f. Festival Repetoire for Brass Quintet - Rubank

b. Selected Duets for Saxophone, Horn, Trombone - Rubank

h. Twelve Concert Duets for Cornets - Rubank

Section IV

Administration of the Band Program

Personnel records

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Section practice

Technique studies

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Theory

Listening

Section IV

Administration of the Band Program

Personnel records

Purpose: To systematically record and maintain accurate, up to date personal information

1. Personal information records
2. Music aptitude test score
3. Personal schedules
4. Seating charts and roster forms
5. Attendance records
6. Practice records
7. Achievement records
8. Grade records
9. Alumni records
10. Uniform record cards
11. Parish owned instrument receipt and bond sheets

Publicity

Purpose: To establish good school-community relations by informing the public of the groups activities and achievements

1. Various forms of Media, including: newspaper, radio, television, school calendar, bulletins, announcements.
2. Occasions for publicity: public performances, outstanding achievement, pupil participation, activity pictures.
3. Assimilation and dissimination of news of publicity committee (students and director)

Building instrumentation

Purpose: To reflect the spirit of the composition, the ideas of the composer, and to enrich tone colors.

1. Securing of instruments for ideal instrumentation
2. Securing players

Administration of the Band Program

Administration of Library

Purpose: To enrich and maintain a well balanced repetoire

1. Evaluation and ordering of music
2. Cataloguing
3. Filing
4. Distributing
5. Signing out for individual practice
6. Replacing and/or repairing of lost or damaged parts

Awards

Purpose: Recognition for outstanding service and achievement

1. Letters
2. Stripes
3. Medals
4. Pins
5. Sweaters or jackets
6. Trophies
7. Certificates

Curriculum development

Purpose: The band director should be involved in school curriculum studies designed to enrich and up grade the total school program, and cooperate with schedule makers insofar as adjustments or rearrangements of music classes

Student officers

Purpose: To provide opportunities for development of student responsibility and leadership and to aid the director in administering program details.

1. Student government
2. Librarian
3. Drum major

4. Head Majorette
5. Office Assistants
6. Stage crew
7. Stadium crew
8. Quartermasters
9. Managers
10. Section Leaders
11. Student conductor

Method of Selection: Selected by director and/or elected by students

Finance

Purpose: To properly equip and maintain a well rounded band program

1. Sources of income: School board, local school fund, department fund, band parents funds, civic clubs
2. Desirable ways of fund raising: Concessions, musical events, athletic programs, candy or cake sales, magazine subscriptions, novelties
3. Expenditures: Supplies and equipment, music, library supplies, trips, awards, medals, uniforms, emergency repairs
4. Handling of department funds: Collection, dispersements, bookkeeping system

Parents

Purpose: Assist director in achieving band department goals

1. Organization: Parents of music students or other interested persons
2. Activities: Fund raising, administration aid, transportation committee, publicity, sponsoring band function, telephone committee
3. Relationship: To the music department by cooperating in all musical activities; by aiding in carrving out, but not formu-

formulating policies, cooperation with Parent Teacher Associations, cooperating in community activities and enlisting public support

Pre-rehearsal preparation

Purpose: To systematically plan and prepare for an orderly and meaningful rehearsal

1. Formulate guidelines governing student behavior, rehearsal and performance procedures
2. Devise grading system
3. Select materials for individual auditions
4. Outline calendar of events
5. Select names of squad and/or section leaders
6. Prepare and post marching alignment
7. Select, distribute and post (chalkboard) list of music to be rehearsed
8. Prepare rehearsal room, practice field, and equipment for rehearsal

Section V

Marching Band

Foreword

The marching band is generally considered to be a performing group. It should be pointed out, however, that public performance is not the primary aim of music education, It is, rather, an outgrowth of class instruction, and should become a goal, an outlet, an opportunity to demonstrate the acquisition of basic knowledge that encompasses the spectrum of possible benefits in the endeavor.

The ultimate aim of this program is to create an atmosphere for learning, for attaining excellence through the quality of teaching, and organization that serves the needs of the students.

The following procedures should be established to fully implement the program descirbed in the preceeding paragraphs.

Section V

Marching Band

Rehearsal planning

Purpose: To prepare unit, weekly, and daily plans that develop and reflect clearly defined general and specific objectives.

1. Mark major problems on conductors scores
2. Place pencils at each desk to mark interpretative suggestions of the conductor

Announcements

General and specific

Instrument inspection

This routine is recommended:

a. Brasses-valves unscrewed and showing, slides pulled enough to show cleanliness and grease. Outside of horn clean. Instrument to be held in position to be checked at a glance.
b. Woodwinds - Clean mouthpiece and instrument, reed good, corks or joints greased where necessary, straps good and properly adjusted.
c. Percussion - All equipment in position, adjusted, and ready to be played.
d. Check posture and grooming.

Teacher walks between rows, checking each instrument. This should be graded.

Warm up and tune band

Time should be alloted daily to warm up instruments, condition muscles and players minds.

Marching Fundamentals

Review (Refer to last page in marching section)

Sight read performance material

Evaluate, and make necessary adjustments.

Marching Band

Special problems in music	Call to students attention and make corrective suggestions
Assign music	Outline procedures for out of class practice
Outline performance	Describe formations, positions, and/drill routines (use audio-visual aids, chalkboard or charts)
Rehearse music	Practice on all common, basic elements necessary for a commendable performance.
Chalkboard drill	Have class mentally go through formations as they play music, using whistle and baton commands, and necessary drum cadences.
Field drill	1. Execute maneuvers and positions on practice field (without music) 2. Combine music and maneuvers
Music check off	Individually (section leaders may assist)
Perfect performance	Time, and make necessary adjustments
Parade alignment	Check and make necessary adjustments
Inspection	General appearance; including instruments, and uniforms.

Marching Band

Seating arrangements	Stadium and/or busses
Student discipline	Apply general specific rules of conduct
Music	Play pre-arranged list
Performance	Planned program
Evaluation	This should be done by students and director

1. Preparation
2. Care of music, instruments, and equipment
3. Deportment
4. Attention to conductor and/or drum major
5. Musical effect
6. General appearance

Section V

Marching Fundamentals

These are basic fundamentals that should be taught. If different elementary and high school teachers are involved, the methods of command and execution should be correlated.

At ease
Attention
At rest
Fall in
Fall out
Dismissed
Guide right
Cover down
Right face
Left face
About face
Stand inspection
Spoken cadence
Drum cadence
Forward march
Halt
Countermarch
Full pace
Half pace

Instrument up
Instrument down
Start playing
Cease playing
Column left
Column right
Augment front
Diminish front
Right flank
Left flank
To the rear
Right oblique
Left oblique
Column half right
Column half left
Right by files
Left by files
Right by ranks
Left by ranks

Marching Fundamentals (Cont'd)

Terms

Rank	Cadence
File	Front
Column	Flank
Squad	Carriage
Right guide	Precision
Left guide	Roll off
Pivot	Cut off
Pace (full and half)	Stand fast
Interval	Time
Alignment	Formation (band, special)
Dress it up	As you were

Rehearsal Room Drill

Carry position	Playing position
At rest	Inspection position

Section VI

Concert Band

Foreword

The concert band exemplifies the highest standards of musical achievement and learning in the secondary school instrumental music program.

During the concert season, all rehearsal time should be utilized in the careful preparation and development of solo, small ensemble, and full ensemble repetoire.

Every rehearsal should contribute to the improvement of intonation, tone quality, rhythmic accuracy, precision of attacks and uniformity of releases, clarity of articulation, control of tempo, technical facility, control of total dynamic level, proper emphasis of thematic material, interpretation, phrasing, and style.

Section VI

Concert Band

Rehearsal planning

Purpose: To prepare unit, weekly, and daily plans, and reflect, clearly defined general and specific objectives.

1. Mark major problems on conductors' scores
2. Place pencils at each desk to mark interpretative suggestions of the conductor

Instrument inspection

This routine is recommended:

1. Brasses-valves unscrewed and showing, slides pulled enough to show cleanliness and grease. Outside of horn clean. Instrument to be held in position to be checked at a glance.
2. Woodwinds - Clean mouthpiece and instrument, reed good, corks or joints greased where necessary, straps good and properly adjusted.
3. Percussion - All equipment in position, adjusted, and ready to be played. Sticks and mallets displayed.
4. Check posture and grooming.

Teacher walks between rows, checking each instrument. This should be graded.

Announcements

General and specific

Warm up

Purpose:

1. To properly prepare players' embouchures
2. To bring the instruments to the temperature (therefore, pitch level) of normal playing
3. To establish a mental attitude conducive to a purposeful and productive rehearsal

Concert Band

Warm up (cont'd)

4. To provide the opportunity for ear-training and encourage careful listening
5. To further the development of good ensemble playing habits

Materials:

1. Published and/or manuscript materials which include exercises suitable for the purposes outlined above. These should include:

   a. Unison scales
   b. Unison interval exercises
   c. Chord sequences
   d. Arpeggios
   e. Chorales and other 4-part arrangements
   (Note: It is especially important that warm-up materials do not make unusual technical demands on the players, and that extreme ranges and upper volume levels are avoided)

Procedure:

1. Each warm up period should begin with a pre-determined scale and should be rehearsed in many ways to avoid monotony. Changing note values, tempo, volume, style, and inserting holds, cut-offs, accents, etc., are ways of developing concentration, maintaining interest, and challenging the ensemble.
2. The scale should be followed by internal studies, further relating sight, sound, and embouchure adjustment.

Concert Band

Warm up (cont'd)

3. Following the unison (Octave) exercises listed above, some time should be given to the playing of sustained chords. Used correctly, this can provide excellent training in ensemble tone, blend and chordal balance. At the same time students are taught to hear correct harmonic intervals, so important in attaining good intonation.
4. The use of arpeggios by one section against chords by the remainder of the band will provide good training in balance, intonation, and instrumental flexibility.
5. Chorales may be used effectively as a further check of intonation, tonal balance and blend, and in addition, will assist in developing phrase-wise performance.

Repetoire preparation

Purpose:

1. To make direct application of the principles learned during the warm-up period.
2. To improve compositions being prepared for public performance
3. Evaluation.

Materials: In developing the repetoire it is important that the conductor pick compositions which fit the organization and are suitable for the intended purpose.

1. Concert or festival repetoire
2. Sight reading

Concert Band

Repetoire preparation (cont'd)

Procedure:

1. Stop only for specific suggestions for improvement. Mere repetition of a composition or a particular passage does not constitute best use of available time.
2. Practice for perfection at a slow tempo, thereby allowing students and conductor to detect flaws.
3. Section rehearsals should be used for part drills.
4. Rehearse identical rhythms separately.
5. Rehearse melodic, harmonic, countermelodic, and rhythmic accompaniment parts separately.
6. To clarify sonority, perfect bass, baritone, and trombone parts. Then add horns, low reeds, etc., one section at a time until full ensemble is playing.
7. Rehearse passages to assist students in hearing their parts in relation to full ensemble.
8. Stagger breathing spaces to assist in obtaining full legato in case of long phrases. (Have students mark parts accordingly).
9. It may be necessary to re-edit, or substitute in published work to adapt to needs of organization.
10. Provide a pencil at each desk to mark interpretation suggestions.

Sight reading

Purpose:

1. To search for new and suitable materials for performance.
2. To train the mind to simultaneously respond to fingering, rhythms, dynamic and interpretive markings.
3. To acquaint the students with good music literature and to provide for the sheer joy of playing without aspiration of performance.

Concert Band

Sight reading (cont'd)

Materials:

1. In selecting prospective program material for sight reading, the following criteria should be considered:
   a. Technical demands
   b. Adaptability to organization
   c. Musical worth
   d. Probable audience reaction
   e. Student reaction
2. Select numbers within the technical facility of the organization

Procedures:

1. After minimum explanation, read straight through. Do not stop for corrections or comments. Direct students to take cues when necessary.
2. Immediately after the first reading attempt, analyze the problems which detract from a good performance and make assignments accordingly. Some of the most frequent causes of failure in sight-reading are:
   a. Inadequate technical facility
   b. A new or uncommon rhythmic figure
   c. A remote key signature
   d. An unfamiliar time signature
   e. An unfamiliar symbol
   f. Failure to locate endings, DS, DC, etc.
   g. Failure to locate the beginning of a repeat strain
   h. Failure to count rests

Concert Band

Planning performance

1. Select interesting and appropriate program materials, within the technical ability and endurance of the students.
2. Select program materials and prepare programs well in advance of concert date.
3. Select materials with wide range of appeal.
4. Program heavy music at the beginning of the concert.
5. Select and rehearse encore carefully.
6. Plan for good lighting and sound.
7. Select ushers (Parents club or students).
8. Arrange seating, stands, and equipment.
9. Plan for filming and/or of taping program.

Performance

1. Begin and end on time.
2. Make only necessary announcements.
3. Instruct students in proper stage deportment.
4. Play planned program.

Evaluation

This should be done by students and director

1. Preparation
2. Care of music, instruments, and equipment
3. Deportment
4. Attention to conductor or student conductor
5. Musical effect (listen to recording)
6. General appearance (study film)

Section VII

Sectional Rehearsal

Foreword

Since time, in the full ensemble rehearsal, does not permit the comprehensive musical development of the students, it is necessary that the complete band program allow for sectional rehearsals.

The sectional rehearsal should emcompass the following areas of instruction: section practice, technique studies, solo playing, small ensemble experience, theory and music listening. These phases of the band curriculum enable the instrumental teacher to analyze the needs of every student, and keep abreast of individual progress.

Section VII

Sectional Rehearsal

Planning

Purpose: To prepare unit, weekly, and daily plans that develop and reflect, clearly defined general and specific objectives.

1. Select small groups of instruments
   a. Like instruments
   b. Families of instruments
   c. Instruments of similar voicing
2. Select suitable method book
3. Select graded solo material
4. Select graded small ensemble material
5. Select suitable listening material (listen for purpose)
6. Select music from band repetoire
7. Assign practice areas
8. Arrange charts and needed equipment

Section Practice

Purpose: The prime purpose of the sectional rehearsal is to work out in detail the difficult passages encountered in the repetoire development of the full ensemble. Special emphasis should be given to the development of greater finesse in performance through improving intonation, balance, accuracy in note and rhythm reading, dynamics, and interpretation.

Technique studies

Purpose: To develop instrumental facility.

1. Regular scheduled assignments should be given from an outlined program of study.
2. All assignments should be checked within each grading period.

Sectional Rehearsal

Solo playing	Purpose:	Develops greater accuracy, independence, and poise in the performer and serves to improve the general performance of the band. Materials should be selected from a graded list. Solo assignments should be progressive, but within the technical range of ability of the students.
Small ensemble	Purpose:	To concentrate attention upon problems that are present in the large ensemble. Small ensemble participation demands that the student be a soloist of the highest grade and a group performs with an ear sensitive to balance and intonation. To provide the opportunity to perform varied types of literature suitable for small ensemble playing not usually experienced in the large group.
Theory	Purpose:	To provide theoretical knowledge of the structural aspects of music which leads to a greater insight and understanding of the hearing and aesthetic qualities of this art. These are basic factors which are important in the development of the comprehensive music student. The structural aspects of music leads to a greater insight and understanding of the beauty and aesthetic qualities of this art.
Listening	Purpose:	To listen for concepts already developed, to deepen and enrich the individual aesthetic responsiveness to great music, to listen for the nature and structure of music, mood, instrumental color (timbre), form, texture and media (band, orchestra, chorus, etc.), to listen to solo instrument recordings for further understanding of tonal concepts, and to listen for interpretation of work that the student may be asked to contend with in the full band rehearsal.

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SUGGESTED CHANGES

Unit	Lesson	Changes Needed